

The Whims and Vagaries of the Veils of Autumn

Of Infinite Variety, the Choice of the Proper One Depends Largely Upon Hat to Be Worn

By ELEANOR HOYT BRAINER.

THE floating veil of the summer has been taken into itself innumerable whims and vagaries.

We are all to go veiled, it seems. Some of us will succeed merely in looking vastly untidy; but that has nothing to do with the mode. The mode is for those who can adopt it successfully. Every fair woman has had that painful fact forced upon her intelligence season after season.

And there are many women who can look exceedingly well in the loose falling veil. Any casual survey of the promenade crowd will convince one of that, though it will also reveal some lamentable veil exhibits. So much depends upon the hat with which the veil is worn and the hat's relation to the head upon which it is worn. If the hat is unbecoming the veil is farcical. If the hat suits the wearer the veil is likely to do the same unless it is very awkwardly adjusted.

Smartest of all the new veil effects are those secured in conjunction with the small high crowned hats that are the latest millinery fad. On many of these hats the veil is a fixture, a part of the trimming, often almost the only trimming, and a veil adjusted in this

way by a clever milliner is far more likely to be chic and becoming than the veil bought separately and adjusted by an uninspired wearer.

Usually the veil is thrown over the entire hat and held to the crown by some slight trimming, so falls full from some band of trimming set high on the tall crown. It may be worn falling straight all around or may be thrown back over the hat in front. Occasionally the veil, though very loose over the face, is caught up a little in the back, and in one chic French model the velvet bordered veil is drawn back just a trifle from the front and then gathered up into a soft, frilly mass at the back of the hat crown, forming the only trimming beyond a wide band of velvet encircling the high crown.

On some of the wide brimmed hats, which are as extreme in largeness as the stove pipe and jam pot and Cossack and French military hats in smallness, the veil, which falls free from the edge of the wide brim, is caught at the bottom on each side of the chin and drawn back closely by a narrow line of gold or band of silk or velvet which fastens at the back. In this way the veil is gathered in rather snugly about the chin but falls in straight lines at sides and back.

There is infinite variety in the veils used. Perhaps the first favorite is the

lace mesh thread run in some bold design of irregular outline. The design may wander up over the face or may be confined to a border, only the plain mesh covering the face. The meshes are in all sizes and shapes, but the type of veil in question is rarely very heavy and often of cobwebby fineness.

Other veils show very heavy fancy meshes and are bordered narrowly with velvet or silk or fur. Wide chiffon hems border some of the veils in fancy or plain net, and among the veil novelties shown as integral parts of imported hats are nets bordered narrowly in jet or metallic beading and in gold or silver embroidery.

Metallic threads are run into the design of some of the cobwebby lace veils, the note of metal reappearing again in the hat trimming.

The depth of the modish veil's fall depends upon the whim of milliner or wearer. It may be only a masque veil falling just over the eyes in a full frill, in which case the lace or net veil with out heavy border line is usually chosen. Or it may fall to nose tip length in front and lower in the back or to shoulder depth all around. It may be a square so arranged that thrown over the hat it falls in four deep points at the bottom or in two short points in front and deep points in the back.

Forming, as it so often does, an inseparable part of the hat, the fashionable veil of the moment is prone to colorings other than the white and black that have been the standbys. The Bordeaux red, all the favored shades of brown and gray and purple, even certain greens not likely to be becoming to many faces

are shown among the new veillings; but a French device for retaining the becoming black veil, yet introducing a note of color, is the binding of black lace or plain mesh narrowly in bright color, the bright color of course echoing some trimming on the hat.

A clever little stove pipe hat of black hatter's plush, for example, has thrown over it a large meshed square veil of black, whose edge is bordered by a very narrow hem of king's blue silk. Around the high crown near its top and over the veil run two very narrow bands of king's blue silk, each held by a tiny buckle of jet.

We are getting some amusing effects with the ultra high brimless or almost brimless small hats. Even the most absurd of them worn by the right woman has a certain piquancy, but so many of them are being worn by the wrong women. They are trying to most faces, but fortunately the milliners have provided other small shapes not so extreme in height or in brim width, yet with the same jaunty untamed air, that are much more becoming.

There are numerous softly draped toques too for those who cannot wear the stiff mannish hats. Velvet and fur are the materials most often used for these toques, and the draped crown of velvet is quite likely to run as high in part as the most soaring of the top hats or Cossacks, though it is not so uncompromising in line.

Some small hats of lower crown gain their air of height by some trimming device, a cluster of ostrich plumes set high, coque's plumes, a feather fancy or bow towering far above the hat itself.

The general hat line tilts forward, runs upward from front to back. There are quantities of exceptions to this rule of course, but the average hat, large or small, has this forward tilt, and a good many of the larger shapes have their brims rolled frankly upward in the back.

quantities at a country house boasting a name the label on the receptacle is sometimes given as much thought as the family bookplate. A photograph of the house, reduced to suit the requirements, makes a favorite label, the name of the place appearing below. In such case the name of the fruit and the date is gummed to the bottom of the glass so as to be out of sight. Another method adopted by some housewives is to have a rubber stamp made bearing the name of the country house. With this comes an inked pad in red, black or blue, so that the name of the house is easily stamped on whatever plain labels she may wish to use.

Instead of the tin covers heretofore used on jelly tumblers, the sanitary paper ones have much to recommend them. Where jellies or marmalades are to be used as gifts, it is a pretty custom to decorate these paper tops by applying cutouts of fruit or covering them with fancy paper. Following the fad for black and white, a fastidious housewife is topping many of her jelly tumblers with covers of striking black and white paper and labelling her preserve jars with oblongs of black and white paper, writing the names on the white stripes.

For jams, marmalades and preserves

Black and White Craze Brings Many Novelties

Scarcity of Dyestuffs Is Reflected in Many Unusual and Striking Decorations for the Home

THIS little study, not in color, however, but in black, black and white, black and old ivory, black and Dresden, or pastel, or simple colorings, but always the black, was induced by a peep into one of the fashionable Fifth avenue shops where chintzes or cretonnes are a specialty made up into every conceivable article, both for furnishing and for costume.

"I wonder why black is used so generally this year?" queried one who looks into the reasons for things.

"Why, don't you know?" responded her octogenarian mother, who does not let her mind get old with the

when usually white or old ivory sets it off with bold effect.

A chintz vase seems indeed an oddity. This was the first object seen in black, brightened, though, by color. The receptacle was made of brass, to hold water, cretonnes covering it entirely—black, with Dresden roses; old rose, pink, unnatural history roses of blue or lavender. Candy boxes to hold three pounds, round in shape, of tin within, are of black cretonne, with small varicolored flowers to decorate them. These are most popular in the fashionable confectioners'. Small sewing bags for embroidery, or larger ones for darning, are not so unusual in chintz, but are rare in black, as they now are shown with stripes or flowers. Every conceivable article for the writing table, or for the dressing table, with its glass covered chintz top, are themselves of this black or white and black chintz, with or without colorings, little roses being the favorites. These small trays, cushions and other bits are bound with enameled wood and are glass covered for protection.

Lamps and candlesticks are effective, especially as they are used, with a great deal of white, or newer, to be paradoxical, with "old" ivory. From the tallest of black stemmed piano lamps to the banquet lamp, the small dressing table lamp, the writing table candle, all are shown in black, usually the black being white or old ivory striped.

A complete veranda or summer music room set is of white enameled wicker, there being the boldest, most fashionable effect given by the black used. For the table is shown a large square cover of dead white, with Greek figures or urns, and border of black. Remarkably effective this is, with a tall piano lamp of black, the shade being of white and black striped cretonne, white fringed, cushions for the settee, for the deep chairs and for the little three cornered chair being made of broad striped white and black chintz.

The candlesticks shown are four cornered, tall, black with white stripes, or white with black stripes, the candles also striped one or the other black or white more prominent, the black and white made also striped, and white or black bed fringes. Not all furniture, as it sounds, though decidedly odd, all this blackness, the effect being bold enough to take the eye, if not the fancy. The test of permanency will tell.

Effective lamp shades are of black, their four sides being circles, modulated like, with a tiny rose in the center, their green leaves repeated in the color of the fringe, again a black ground, others are of small squares, white flowers on a black ground or conventional patterns of old ivory or white on black.

A tea wagon and muffin stand of black enameled wicker for the porch or lawn afternoon tea has the black cretonne idea carried out in its tray, glass covered for protection. This is made of black cretonne with broad white stripes, or better still of old ivory, sometimes of the checkerboard effect, in the border, being very fashionable when centered with delicate or bright or pastel flowers. One with wild flowers is particularly artistic, pale violet, white, cream color, reseda green and old blue.

It is in the chintzes that the blacks are so wonderfully effective. From the smallest article for the dressing table to the huge red Chinese mandarin, on the black hangings of the living room, where black furniture with black chintz striped or figured trimmings, cushions, upholstery are seen, always black for the background unless black is used for the pattern.

chintz, black striped with old green. This indeed held the fancy.

Larger pieces noticed were the beautiful screens of white wood or black wood, with striped cretonnes or those beautiful, with harmoniously, especially beautiful are the clusters of wicker made French in color by a combination with pink blossoms. Morning glories, "blue birds for happiness," endless conceptions in black and white or color with black are seen. A curious case of black wood has a black chintz front, glass covering the doors, shirt-waist boxes are not so new in chintz, but they are new in the black striped effects and in checks, the little rose combination in all colors making a stylish box with the black alone, or with black and old ivory, or black and white.

For the extension to the dining room, known to those who love its formality as the after dinner coffee room, or the breakfast room, all glass, bright and sunny in the morning, cheery at night, the cretonnes are bewitching in effect, no limit being put to their boldness or beauty. A case scheme, on black, with blue blossoms, is one of the best seen. The large flowered effects are very suitable, and again the stripes hold favor. The furniture for this room or for the bungalow living room is of wicker, black or white, or golden brown or green, always somewhere the black. The hangings are of old ivory and black striped, the large flowered patterns, brilliant in coloring. Cushions with stripe or checkerboard effect and its Dresden accompaniment of blossoms are charming.

But it is in the hangings or other draperies that scope is given to the display of the more wonderful effects in the cretonnes. Stripes, huge in proportion, black and old ivory in particular, or the white or green or old blue or yellow with black are everywhere in demand. Elsie de Wolfe is an ardent advocate of the cretonnes, and tells in her book especially of their adaptation to the fashionable Colony Club. She repeats the black effects in their flower devices painted upon the furniture, suggesting this is also for bedrooms, and it is now showing generally in the shop windows with the chintz hangings that are used to suggest the other decorations of the boudoir living room, the speaking of too of the big bold designs upon black, of parrots and other bright effects, but the stripes are newer, and bolder still are the great Chinese mandarin of old red, with their boats and bridges and trees decorating the portiere material shown in black. The suggestion of old red, dead in color, in a soft rose, with gray green leaf, is beautiful upon black, gray also being worked into the background, perhaps somewhere a little old blue or pale yellow, most artistic in effect.

A material, rich and graceful in its softness, is the sunfast, fine for fitting up a room more expensive than the cretonne, but less so, and not creating a yard. This is a sort of mercerized poplin, very stylish, and indeed loved in the wide stripes of old ivory and white, or old blue and black or white, or old green and white or black, or golden brown and white. For draperies it is much used.

A milliner's yacht was outfitted in this sunfast by a Fifth avenue firm in the old ivory and black, the draperies and cushions all being of this soft material, striking and durable.

The skilful saleswoman explained in telling about the boat that she herself had used the sunfast for a sport skirt, and had given it the roughest of wear, having it rubbed often. It was of the old blue and white, worn with an old blue silk sweater. The old ivory makes the best of golf skirts, black striped.

English chintzes are always in demand by those who look to Johnny Hall for superiority.

The price chintz shown by a Fifth avenue firm is of black and white chintz in stripes, with a little pink and white wicker for decoration, very attractive. This won the prize at the Panama fair, made up in a hat and coat. While dresses are seen, but these are odd rather than artistic. Middy blouses for young girls are striking. Ruffs and collars of soft black silk for evening dresses are stylish. But it is in the hat that it is most artistically used, the milliner showing them in many styles. A cretonne brim with panama, or a cretonne top with an open straw brim, or an all cretonne hat, any one of these may be chosen for the lawn fête.

Whatever you choose, though, you really must be clear in it. You should have a black background for everything. Then, like everything else, say, "It's all the fault of the war—all done by the Kaiser!"

TODAY'S BEAUTY HINTS

To whiten and beautify the complexion permanently we have found no better preparation than a lotion made by dissolving four ounces of spumax in a half pint of hot water, then adding two teaspoonfuls glycerin. This removes any pimples, shiny, muddy or sallow appearance, and will make anyone's skin clear, smooth and velvety. It does not scrub or rub off like powder; in fact, it seems a part of the skin; and for removing tan and freckles is unequalled.

It is necessary to shampoo more frequently in the warmer weather because of excessive dust, and the fact that the head perspires more and is usually more exposed to the weather. The easiest to use and quickest drying shampoo that we can recommend to our readers can be prepared very cheaply by dissolving a teaspoonful of caustic, obtained from your druggist, in a cup of hot water. This rubbed into the scalp creates a thick lather, cooling and cooling in its action, as well as very beneficial to scalp and hair. After rinsing, the scalp is fresh and clean, while the hair dries quickly and evenly, developing a bright luster and a soft fluffiness that makes it seem very heavy.—Adv.

PRESERVING LEAVES AND FERNS

It is time now to think about getting the riches from the woodlands, soon in their autumnal foliage dress. Particularly is this desirable if one wishes to use the forest offerings and to transform them into gifts suitable for Christmas, invalid, friend or for any kind of greetings.

Because of the moist summer and a consequent wealth of green foliage continuing until early autumn there is promised a glorious fall period of rare findings. Riches they are in very truth; not of gold nor silver nor jewels, but something infinitely better and bigger, the riches given by nature. Those who care for them may have them, but they should be gathered by no rough or irrelevant hands for purposes of useless robbery.

The sweet fern makes a fragrant pillow filling, one lasting many months. It grows in shaded woodland nooks. It is tall, mixed brown and green in appearance and not in any sense a beautiful fern. Gather the ferns in bulk, eliminating the thick stems. A couple of days in the air will dry them nicely. Powder them by crumbling them up in the hand, separating all stems of coarse fibre. Place the powdered fern in a cheesecloth pillow case. Enclose this in some sheer material of pretty appearance. Almost anybody will be grateful and charmed with such a sweet fern pillow.

Line needles also make a spicy pillow. But do not place these sharp needles in a pillow intended for use near the flesh. The needles should first be enclosed in a sheer casing, which may be tucked under the real pillow used. Keep both kinds of pillows in a box until ready to give, as they thus retain their original fragrance.

Large burrs from the pine tree are due about now and make a basis for ornamentation in any room during the winter months. Plant the burr in a shallow dish holding about an inch of water, which should always be kept there. The burr will soon open its tightly closed leaves. Then sprinkle some bird seed in the burr leaves, removing the water in the dish as it is absorbed. A lovely green ball is the result. After the first brilliancy is

to the home garden. Take plenty of dirt when digging these ferns out. They will appear next spring in excellent form if kept safely from frosts during the cold months. Do this by covering them with a light sod or else hay or straw.

About March or as soon as the ground begins to thaw remove the covering. Be careful not to disturb the tender little heads that appear above ground. They are so easily broken and then the beauty of the fern is spoiled.

Tiny acorns gathered in the woods make pretty decorations for boxes, frames or nice playthings for children, who always enjoy having them.

Autumn leaves should be chosen for size, coloring and texture. Press the leaves between leaves of an old magazine. Do not break the slender stems. They may be mounted on pretty cards, glued in a book on tinted pages or varnished, waxed, crystallized.

Always select perfect leaves. If they are to be waxed put some cake wax in a pan and place this in a pan of hot water until the wax is melted. Then add a few drops of turpentine or else fir balsam. This renders the wax pliable so that the leaves may be bent

using the warm alum bath for the leaves place them on a paper for drying. The crystals appear after they are cooled, often not for hours.

Grasses should be tied in small clusters, then suspended in a jar or large mouthed bottle containing the alum solution. It may be twelve hours or longer before the warm bath is cool and the crystals form on the grasses. Ivy ferns and maidens may be successfully treated to a process of crystallization.

Individual containers are constantly increasing in favor and are always convenient to serve on the afternoon tea table or the breakfast tray. Sherry glasses make good individual jelly containers for the contents. After the paraffin is firm cover the top of the container with a round of letter paper dipped in alcohol, tying the edge of the paper over the rim with several windings of heavy linen thread.

which, because of their opaqueness, do not call for transparent containers, there are many odd little pots and jars of rough earthenware which answer the purpose of serving dish as well as practical receptacle for the preserves when originally put up. Where the surface of such a container admits of such work the name of the fruit can be quickly painted on with water colors in big, effective lettering.

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Canning as One of the Fine Arts

NOVEL containers for jelly and preserves, fancy labels and other accessories are a delight to the woman who takes pride in the appearance of her canned fruits and vegetables. Pints and quarts do not now represent a uniform shape in each case, and while the manufacturers are careful to keep to the correct measurements, the size and shape of these containers show pleasing variety.

For instance, the established jelly glass of certain height and circumference is no longer the only one to be found on the market. A glass measuring the same quantity, even to the last teaspoonful, is now to be found prettily corrugated, low and spreading, and of so graceful a shape that it can serve as sugar bowl or preserve dish when its original contents have been disposed of. Another style, of uniform capacity, is oblong at the top, the sides sloping to a square at the bottom. This is accomplished by a glass top which sets on a little rim, thus completing a receptacle for which a dozen uses could always be found in any household.

A display of fancy canned goods reached the high water mark by selling a certain brand of fruit jelly in a glass container about six inches high and with side handles which gave the effect of a graceful urn. Each jelly glass was in itself a souvenir, even though by exact measurement it held the same quantity as the most commonplace of jelly tumblers. Sherbet glasses are finding favor with housewives who are in search of attractive containers for jelly and many inexpensive glass cups are to be found sufficiently heavy to withstand the hot fruit juice and still much more dainty than the ordinary jelly glass.

In the matter of labels there is room for much originality. There are now to be found gummed labels plainly marked with all the best known fruits and vegetables, ready only to be moistened on the back and pressed against the glass. These can be had loose in boxes or in a sheet with perforations, after the manner of postage stamps. More ornamental gummed labels bear an imprint of the fruit or vegetable which the receptacle contains and a row of preserve jars decoratively labelled each with a purple plum or a luscious peach will repay the average housewife for the labor involved.

Where fruit is put up in considerable

WOMEN SHELL MAKERS.

English women engaged in the manufacture of war munitions are to have the same rates as men on piece work. This concession was announced in a letter from David Lloyd George to the president of the Women's Trade Union. The decision on the part of the British Government is attributed to the suffragists, who have been agitating the question of equal pay for equal work for women practically ever since the war began.

The demand for women physicians in England has increased largely because so many of the men physicians are now attached to the army. Posts as house surgeons and house physicians in hospitals, heretofore held by men, are now being offered to women. The private practice of physicians called to the front has been taken over by women physicians to such an extent that calling in a doctor now means either a woman or an old man.

TYPES...The Onlookers - By Sara Moore

THIS was in the hotel waiting room.

"I'll bet she's a chorus girl. Only a chorus girl can afford such diamonds," shrilled the woman at the desk telephone. "Isn't it brazen the way?"

"Oh, I wouldn't say she was from the chorus," murmured her friend reflectively. "A chorus girl never knows when to stop with rouge. That girl's makeup is good; she must be a society woman."

"The leading lady. She has the spotlight habit. Notice how she picked out a chair in the radiance of that floor lamp?" added a third. "Every one knows that a strong light attracts attention."

"Yes, dear, I notice you never sit there unless you wear a hat that throws a shadow over your face," returned the first sweetly.

The business girl with muddy rub-

bers and wind swept hair sighed enviously as she saw her escort's gaze riveted upon the beautiful centre of interest.

"A woman who has a maid to dress her and take care of her clothes and who goes about in taxis and limousines always does look fresh and pretty," she observed.

A peevish looking woman across the table used her forlornette methodically. "The diamonds in that chain are paste," she announced.

"Of course," said a matron grudgingly. "She is stunning for a brunette. But I never cared for dark women."

"Well, if a woman like that had to raise a family and do her own housework her nails and complexion wouldn't be any better than mine," snapped another wife, whose husband had ventured to suggest that it "picture looked nifty."

"Black braids are cheaper than any other kind," whispered a girl.

"She's a professional model," volunteered the swiftest girl, glancing at the beauty with open envy. "An makes good money by being just handsome. Clothing store merchants furnish her with their newest models—pay her to wear 'em. And the rest of us poor dubs break our necks—and sometimes our reputations—to come to a dude in a chance that they will make us look the same."

And escaping from the group of hammer artists we bumped into the beauty's husband.

"Yes, she's a stunner," he was admitting to a man who had been rhapsodizing, "and in time we'll cash in on her looks by making her a great actress. But it is an awful job. You couldn't get an idea into her head with a surgical operation. An' the public is getting so particular you've got to give them more than something to look at. She can make you think of fairy princesses and poetry and symphonies so long as you are just looking at her. But you begin to yawn and long for a bit of exercise about three minutes after she begins to open her mouth."

"But—your plenty of brains women, but few good looks. And it is easier to get along with good looks," he explained complacently.



A few of the ways that veils may be worn.

When put it where the birds may, they are both to be had now.

The everlasting flower and the tiny tiny plant are both to be had now. They are excellent in dried form and retain their pretty appearance for months. The everlasting may be dyed a bright crimson if so desired, when it becomes a desirable decorative feature for the Christmas holiday season. It may be used on baskets, boxes, in vases or for clusters all by itself. Letting for green background may be made from the dried red flowers, and these are always very effective whenever used.

Another product of this season is a lovely cluster berry that turns a brilliant crimson when dried. It is charming for decorative purposes.

Golden red is easily kept intact all winter, but should not be bunched together. It grows in tall, graceful form and should be so displayed when dry.

From the woodlands at this season may be found clumps of small but pretty ferns ready for transplanting